

THE DRAMA;

OR,

THEATRICAL

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MISS F. H. KELLY.

“Modell’d by Nature from the forms above,
Replete with every grace of truth and love,
Fair *Juliet* in beauty’s pride appears
Like some sweet rose all gemm’d with orient tears :
All that the poet’s raptur’d fancy drew,
That passion felt, or pining anguish knew,
Seem softly falling from her plaintive tongue,
Like virtue’s sorrows by an angel sung!”

FROM the period of Miss O’NEILL’s departure from the stage the drama has been nearly destitute of an actress who could decidedly do honour to the *Tragic Muse* until the *début* of the fair subject of our present memoir. Miss KELLY’s extraordinary talents have not only already ensured her a splendid portion of contemporaneous celebrity, but will transmit her name to posterity among the brightest ornaments of the dramatic temple; we, therefore, take the earliest opportunity of enrolling her name among the luminaries of the histrionic art, who have already shone so brightly in our cabinet of gems.

The stage, apparently, presents a very short road to

fame and opulence, when it is considered that an actress, only seventeen years of age, can arrive at the highest pitch of theatrical eminence. In all other professions a similar degree of excellence cannot be attained without the labour of very many years; and a permanent fame is scarcely possible to be acquired until approaching old age has blunted the keener feelings of enjoyment, and prompts the melancholy reflection, that all human fame and consequence are seldom worth the time and labour consumed in acquiring them. At the early age of seventeen, the aspiring children of genius can in no other profession obtain the universal applause of their contemporaries. Every art or science has its discrepant dogmas, and able advocates to defend them, however futile; and more knowledge at this premature age is to be unlearned than can be afterwards acquired in the short space of human existence: for, before the regions of philosophy can be entered, it is necessary to pass the almost invincible barriers of prejudice and error.

Hic labor, hoc opus est.

But the *Tragic Muse* is a far more generous maid than her sisters, she is less reserved, has neither prudery nor coquetry; and when she bestows her smiles on her most favoured worshippers, she requires less labour and less waste of years in sacrifice than any of her pierian sisters; her "*bounty is as boundless as the sea,*" her throne is the human heart; and in all the variety of sorrowful and tender emotion she delights most to pour the current of her woes. Her treasures are in the deepest recesses of feeling, and she produces them with the unerring hand of nature.

The *best* tragedian has little to do with art, for which reason extraordinary proficiency may be attained at comparatively a very early age; and it is more to be wondered at that perfection can be attained after, than before the age of twenty, by persons who have been early initiated into the business of the stage. After that period art alone will improve the performer, and art is but a miserable substitute for nature. It sets bad examples to junior candidates, corrupts the national taste, and prepares the

public mind for pantomime and gorgeous pageantry, instead of leading it to the admiration of chaste exhibitions of the legitimate drama. Pantomime representations and displays of tinsel magnificence will never take a *firm* hold of public approbation, while good tragedies and comedies are supported by performers of adequate abilities, which lose their influence on the national taste only when they are badly represented. A good play badly acted is far worse than a pantomime or melo-drama well performed, which they may easily be by very indifferent performers; but it is at any time far more agreeable to see a melo-drama well performed than to witness the "murder" of a good tragedy.

For such reasons as these, we always witness with pleasure the *débüt* of a youthful candidate; and we candidly confess, that, in every enterprise that honours human nature, we expect more *natural* talent from youth than from old age. But any further d'squisition would lead us far beyond our limits, and we therefore with a sensation of pleasure and entire devotion hasten to pay our homage to the abilities of one of the first (if not the very first) female tragedians of the day.

MISS FRANCES HARRIET KELLY was born on the 30th June, 1805, in South Audley Street, Grosvenor Square; she is of middle stature, extremely well formed, and her features are intelligent and feminine. Her father, Captain KELLY, is a gentleman of a very old and respectable family in the west of Ireland. He joined the 96th regiment during the late American war, and was an intimate friend of the late Earl of GUILDFORD, by whose lamented death he sustained an irreparable loss. Miss K. has a mother living, who invariably accompanies her in her theatrical pursuits. She is an only daughter, and has five brothers, one of whom is two years older than herself; the others are all very young. From an early age she evinced a strong liking for the stage—even before she saw a stage or a performer. Her father, disliking the profession, resisted her inclination, considering it childish and romantic; but finding her immoveably inclined to the pursuit, he procured, through the kind offices of Lady C. LINDSAY, an introduction to Mr. G. COLMAN and Mr. HARRIS, who, hearing

her read (being only thirteen years of age) a portion of the character of *Belvidera*, pronounced her to possess a powerful, clear, and melodious voice, with many other requisites for the theatrical profession. Miss K. received the principal part of her education at Mrs. PHILLIPS's school, Tenterden Street, Hanover Square. After her appearance on the stage at Cheltenham and Brighton, and previous to her going to Dublin, she received some professional instruction from Mr. MACREADY, and since her return he has given her much useful information. In the month of June, 1819, she made her first appearance at Cheltenham under the protection of Lady FAULKNER, and performed the characters of *Amelia Wildenheim*, *Amanthis*, *Belvidera*, &c. After playing for six nights there, she was sent to Paris under the protection of an old and intimate friend of her father, who superintended her education with parental kindness, and afforded her every opportunity of mixing in the first circles of that gay city. Shortly after her return from France, in May the following year, she visited Cheltenham for six nights, playing *Portia*, *Belvidera*, and *Ella Rosenberg*. From this place she went to Brighton, at her own expense, where she remained for four months, playing *Juliet*, *Belvidera*, *Evadne*, *Alicia*, and the range of first characters. On the 18th January, 1821, she appeared on the Dublin stage, where she was highly appreciated, and became a great favourite in the character of *Juliet*; and afterwards performed *Belvidera*, *Jane Shore*, *Desdemona*, *Monimia*, *Isidora*, (in "*Mirandola*," with Mr. YOUNG,) *Portia*, *Mrs. Haller*, *Mrs. Beverley*, *Mrs. Oakley*, &c. &c.

She returned to England in June, and played for a month at Birmingham, Nottingham, and Derby; after which, in March, 1822, Mr. HARRIS again engaged her for the Dublin stage to support Mr. YOUNG, where, in addition to her former characters, she performed *Alexina*, *Calanthe*, *Amy Robsart*, ["*Kenilworth*"] fourteen successive nights to crowded houses, *Bertha*, ["*Point of Honour*"] *Imoinda*, ["*Oroonoko*"] and *Minna*, ["*Pirate*."] She continued there until the theatre closed in June, when she visited Drogheda, Limerick, Galway, Ennis, and Cork, a theatrical tour that occupied her for four months, and before

she left the last-mentioned place she was engaged for C.G.T. On the 14th November last [*Vide* DRAMA, Vol. III. p. 301], Miss K. made her successful *débüt* in the character of *Juliet* at Covent Garden; her reception was most enthusiastic. For many successive nights she repeated the fascinating character, and always with the same success. As this performance (with the exception of *Belvidera*, has been the chief one since her appearance, our observations will be necessarily limited, the more so as we intend to confine them to this representation, with which all our metropolitan readers are doubtless familiar.

Although Miss O'NEILL may be thought to have been more successful in the declamatory passages of the part, yet in those where the feeling is subdued, the passion quick and vehement, the transition abrupt, or the situation overwhelming—in short, where *nature* had more to do than *art*, Miss KELLY is far her superior, and possesses head, heart, and voice, to answer the full demands of the Tragic Muse. In the balcony scene, where *Romeo* first sees *Juliet* in private, we discover in this accomplished actress, a total abandonment of heart, and soul, to the tender passion with which she is absorbed, and a modesty alike, unrestrained by artful coquetry, or the wily heartlessness of prudery. Her words never precede the emotions of her heart; they are, as they should be, the consequence and not the precursor of her emotion. The exquisite variety of her voice and motion at once evinces her profound knowledge of her immortal author, and her capability of personifying the variations of conflicting, or rapidly succeeding feelings. She seems to be no imitator of the unhappy fair, she is *Juliet* herself; she appears the sad victim of the passion she represents. When *Romeo* says,

“Alack! there lies more peril in thine eye
Than twenty of their swords.”

The wistful gaze of undissembled passion seems to arrest all her faculties. Her eyes, which, in the latter scenes seem to wander with a heavenly distraction, and seem to be every where and no where, are now immoveably fixed on those of *Romeo*, and drink the delicious poison of love. They seem not to rest upon, but to devour their object,

The following passage always excites the most rapturous applause :

“ Dost thou love me ? *I know thou wilt say—ay ;*
And I will take thy word ! ”

The rapid manner in which she utters the words, “ *I know thou wilt say—ay,* ” implying a certainty of an affirmative answer, mingled with a half suspicion of its sincerity, is irresistible ; it is an ebullition of the purest and deepest nature. In the following passage she exhibits the purest taste :—

Rom. “ Lady, by yonder bless’d moon, I vow—
Jul. *O, swear not by the moon.* ”

Before *Romeo* had finished his sentence, the moment he has uttered the word “ *moon,* ” her tenderness takes instant alarm, she waits not to hear the words “ *I vow,* ” her sensibility and ardent passion prove them to be redundant ; she exclaims, “ *O, swear not by the moon,* ” with hurried speech and a tremulous feeling, that prove her knowledge that nature needs no oaths to bind her, and, when they are thought necessary, they are as easily broken as made. When *Juliet* utters,

“ Do not swear at all,”

she falls on the balcony, and is absolved in that fulness of affliction, that denotes her heart to be entirely *Romeo's*, without requiring a pledge in return, relying on her own innocent and ample love to detain, as well as to win, his affections ; indeed, the whole of the balcony scene is an example of the most finished acting. Her “ *Sweet love, adieu !* ” and her “ *Good night, good night,* ” were most enchanting, lovely, and infatuating. Her interview with the *Nurse* in the second act is exquisitely performed, and the mere reader of the play can have but a very inadequate idea of the beauty of the scene. In the third act where the *Nurse* returns, and leads her to suppose that *Romeo* has been slain, we never saw, indeed, we never conceived even in idea so exquisite an image of enraged innocence. The furies seemed seated on her brow, every feature was pregnant with rage, but yet it was rage without a sting. She soon, however, expiated the crime of becoming in-

furiate, and presented us with the finest picture of repentance and self-reproach that imagination can conceive. In the garden scene in the third act, where she endeavours to convince *Romeo* that it is not yet day, in order to detain him, she far surpasses all her predecessors. We have, in fact, no space to do the justice we could wish to the whole of this exquisite performance. The swallowing of the draught is in the first style of acting, and the terror of the catastrophe is exhibited in all its plenitude. Miss K.'s chief excellence evidently consists in the delineation of the deeper and intenser passions.

In conclusion, what has been said of the character of *Juliet* by an able modern critic may be justly applied to Miss KELLY's performance, "it is indeed one of perfect truth and sweetness; it has nothing forward, nothing coy, nothing coquettish or affected about it; it is a pure effusion of nature; it is as frank as it is modest; its delicacy does not consist in coldness and reserve, but in combining warmth of imagination and tenderness of heart with the most voluptuous sensibility."

A CRITICAL ESSAY ON THE GENIUS OF SHAKSPEARE.

"He was a man, take him for all in all,
I shall not look upon his like again."

Hamlet.

Whether the English reader can apply these lines to SHAKSPEARE himself, is a question which a prophetic spirit can only resolve, as no man can tell what future ages may produce; though it requires no spirit of prophecy to assert, that England must become once more what it was in his time, before any dramatic writer can appear whose writings will bear the same stamp of original genius, or whose originality will be marked with the same individual character. I am aware there are at the present moment, and if the revolutions of empire extinguish not the expanding flame of science, England, may long continue to produce kindred spirits, writers whose minds are as little

fettered by the trammels of authority, or at least who are as repulsive of the restrictions which it imposes, as SHAKESPEARE himself; but this confidence in their own powers cannot shake off the influence which the literature and manners of their own country, and the revolutions of opinion, eternally, though unconsciously, exercise over their minds. We may, indeed, conceive a poet, such as Dr. JOHNSON has described in his "*Rasselas*," divesting himself of the prejudices of his age and country, and considering right and wrong in their invariable state; but such a poet can fix his habitation only in the unrealized creations of the mind; for even when we seem to write the language of inspiration itself, and to breathe the spontaneous effusions of Nature alone, the manners, habits, and prejudices of our country, and the genius of its literature, still cling fast to us, and supply us, even when we are not aware of it, with sentiments, opinions, images, associations, modes of expression, and peculiarities of feeling, which would never have entered into our productions, had we written in another age, or in another clime. It is therefore impossible for any writer, however he may affect to spurn authority and precedent, an affectation which is not, perhaps, always characteristic of true genius, to divest himself of the spirit of the times in which he writes, and to be perfectly original. There are two kinds of original writers;—those who precede the literature of their country, and who, from having no models to copy after, are original in the strictest sense of the expression; and those who, in subsequent periods, make themselves acquainted with all the learning of their own times, but who studiously avoid imitation, and seek to be perfectly original in their own productions. To such originality, however, they cannot possibly attain; for even when they imagine they are expressing their own sentiments, they take them, for the greater part, from that acquired stock of ideas, images, and associations, which has been long treasured up in their own minds, and which they originally collected from the productions of other writers. In many cases, indeed, a writer of genius will discover relations and differences, and create images and associations, which can be traced to none of the works which he has ever read; but, in general, an

original idea will be found to be merely an idea which had been first suggested to us by some former writer, which lay dormant in the mind till occasion called it forth, which the occasion, however, would not have called forth, if it had not been at one time or other familiar to the mind, though it now appears to be original only because it has been so long forgotten, and cannot be traced to its original author. Until England and her literature sinks into her primitive barbarism, it is therefore impossible for any writer to be as original as SHAKSPEARE, should he even possess a double portion of his genius.

To form a just estimate of the genius of SHAKSPEARE, and of every writer who precedes the literature of his country, and who has no models to copy after, we must judge of it by his beauties alone. It is only in a cultivated age that we should take both faults and beauties into consideration: because it is only in such an age, that a writer can be guided by those canons of criticism, and precepts of art, which lead genius to perfection. If the critics had been invariably guided by this rule, we should not have so many different opinions among the learned on the genius of SHAKSPEARE. The bulk of mankind, indeed, have but one opinion of him; but those who claimed the privilege of judging more correctly, and of penetrating deeper into the character of true excellence, have ran into opposite systems, and represented him as the most sublime or the most barbarous of poets. The French critics, with very few exceptions, represent his plays as monstrous productions, the offspring of an unsettled mind, and fit only for the reception of a barbarous age. "*Hamlet*," his master-piece, is designated by VOLTAIRE as the "work of a drunken savage." Even among his own countrymen, there have been, and there are to this day,⁽¹⁾ those who take pride in derogating from his fame. HUME says, he cannot uphold "a reasonable propriety of thought for any time." This false appreciation of the genius of SHAKSPEARE has originated from judging of him by his faults and not by his beauties, whereas the genius of all writers who have no

(1) *Vide* a critique on SHAKSPEARE in a recent number of the "Examiner."

models to copy after, should be determined by their beauties alone. His admirers have ran into the opposite extreme, and, in order to maintain his poetical pre-eminence, have laboured to prove, that his faults and blemishes are real beauties, many of which they think too refined for the discrimination of grosser intellects. Hence it is, that almost all the critiques on this immortal poet, as well those of his admirers as their opponents, are false and erroneous, as they both agree in resting his fame on the uniform merit of his works, and think he must be brought to account for his faults as well as his beauties. If his fame, however, cannot be defended against the French critics without defending his faults, his case is desperate indeed; for all the subtlety of commentators and critical learning will never succeed in justifying his perpetual deviations from those principles of dramatic excellence, which are universally acknowledged by the best critics to have their foundation in nature. If it had been once agreed upon by both parties that his merits should be estimated by his beauties alone, this idle controversy would not have so long existed, nor would his character as a poet be as undecided now as it was a century ago. The following reflections, however, will convince us, that this point should be first conceded by all parties.

[To be resumed.]

DRAMATIC PARODIES.

No. II.

I do remember a young pleader,
 And hereabout he dwells, whom late I noted
 In coat once black, with overwhelming brow
 Pond'ring o'er cases. Sallow were his looks,
 And midnight thought had worn him to the bone,
 And in his *sombre* chambers lay, confus'd,
 Black dusty papers, "General issues," here,
 "Demurrers, special," there : matter apt to teach,
 That, to our noble law, justice and form
 Alike are dear ; and o'er his shelves

A beggarly account of dusty volumes,
 WENTWORTH, and COKE, and SAUNDERS, old editions all,
 With a few numbers of the late Reports,
 Were thinly scatter'd to make up a shew.
 Noting his little practice, thus I said:
 An' if a man would patch a rotten case,
 Give to transaction dark a face of snow,
 Here lies the lawyer that might draw the pleas.
 Oh! this same thought doth but forerun my need;
 I have a cause, and will retain him quickly.
 As I remember, this should be the chamber;
 But, it not being term, the door is clos'd.
 What ho, MANDAMUS!

Inner Temple.

C. H. V.

ANECDOTES OF THE FRENCH STAGE, ANCIENT AND MODERN.

[*Vide Vol. I. page 232.*]

TALMA.

One evening (Friday, 15th Aug. 1807), when this great actor was performing *Hamlet* at Arras, in the fifth scene, where he is about to stab his mother, a military stranger was so overcome by the tragic powers of the performer, that he was carried out of the theatre. His first words on recovering, were, "*Has he killed his mother?*" This tragedian, in one of his engagements to act at Bordeaux, was highly complimented, and, amongst other acknowledgments of his excelling talents, received the following singular letter:—

" TO THE SON OF MELPOMENE.

" Sir,—I have only six francs, and am without resource. I hear you are to honour this town with your presence, and that at the very moment when I propose to put an end to my existence; I defer then, my project, in admiration of your talents, with which I am acquainted only by your fame. I conjure you then to hasten your visit, that I may

admire you, and expire. Refuse not the desires of your fellow-creature, who, being able to live four days, has divided the sum, which remains as follows :

Four days nourishment..	3 francs
Pit.....	2 francs 10 sous
Poison.....	0 francs 10 sous

Total 6 francs."

In a little French town they lately got up a sort of dramatic entertainment, entitled "*Adam and his Family.*" At another, where they played "*The Death of Abel,*" it was announced to be acted "*in the costume of the times.*"

FRENCH DRAMA.

The fondness entertained by the French for the old classical writers, RACINE, CORNEILLE, &c. seems to be rapidly on the decline. The proof of this consists not altogether in the silence of their admirers, or the declamations of their antagonists, but in the more unequivocal symptoms displayed by the emptiness of the two French theatres, properly so called, and the popularity of the minor houses. While the theatre on the Boulevards, the Grand Opera, and the Italian Opera, are playing to full audiences, and some of them sending away redundant crowds, the regular houses remain comparatively empty, and often positively so ; for, a short time ago, when the curtain rose at the *Theatre Français*, there was but one individual in the pit. The actors, horrified, attempted a *dismissal*, by pleading the sudden indisposition of a principal actress ; but the public (i. e. the solitary individual,) was obstinate, and insisted upon the piece proceeding, which it actually did. *British Stage, Vol. V. 375.*

PUFF DIRECT.

A French dramatist devised a singular method of alluring the public to the representation of his pieces. On

the day for which any of them was announced, he set out in the morning, went through all the streets and squares of Paris, stopping at those places where the play-bills were usually posted; and when five or six persons had collected, he would cry at once, in a vehement tone, "Faith, the French will be treated with an excellent piece to-night; I'll be there for one." This peregrination was then continued in the same manner, and its object became, in some measure, successful.

THEATRES IN PARIS.

There are nearly twice as many theatres in Paris as in London, and almost always crowded. A good deal has been said by Englishmen about the low prices of admission at the French theatres, but really I do not find them so very much below those in London. At the principal theatres here you must pay seven or eight francs for the best places, and at the minor theatres four or five francs for the genteel part of the house. The performers at the minor theatres here, however, are very superior to those in similar places of entertainment in London. There was an English theatre here, but that is closed. The manager was silly enough, a few months ago, to bring a strolling English company to Paris to act SHAKSPEARE'S plays at the theatre of the *Porte St. Martin*, a place frequented by that description of Parisians remarkable, by want of education, for rancorous hostility to the English. The English manager played but twice, and some of his company were nearly killed in a disgraceful riot of the audience. He then opened a small theatre by subscription: he says the French supported him better than the English. It was some consolation to have the villainy of one part of the French public atoned for by the generosity of another part. There is a good regulation here in the theatres. As persons come to the doors they take their places in succession. There is no pushing and driving; he who comes last takes the last place. The *gens-d'armes* take care that a stout brawny-armed fellow, who comes an hour later than those in front of him, does not force his way into a better place. "*A la queue*," says the *gen-d'arme*, and few resist the

mandate. Those who refuse are sent to the guard-house, or well beaten with the flat part of a sword. I have known a red-hot play-goer, who stood behind, wait for two hours, and when he got to the pay door learn that the house was already full. The *queue*, or tail, which is a line of persons never more than two or *three* abreast waiting for admission, extends sometimes two hundred yards at the minor theatres on the Boulevards.

"Sketches of France," 1822.

MR. DRAMA,

Oct. 2, 1823.

Allow me to return you my thanks for the ready insertion my pieces have met with, and at the same time to present to your notice the following tribute to Miss LOVE, of whom, on reading your last, I was happy to find you entertain the same opinion as

Your friend and correspondent,
G. J. DE WILDE.

LINES TO MISS LOVE.

*Written after hearing her sing "A voice whisper'd softly,
dear Mary."*

"Love hath echoes truer far,
And far more sweet,
Than e'er beneath the moonlight's star
Of horn, or lute, or soft guitar,
The songs repeat." THOMAS MOORE.

I flew to the haunt where delight holds her reign,
And sought amid glitter and splendour,
To win me a moment's oblivion from pain,
A moment keen thought to surrender.
And oh! when thy sweet voice came stealing along,
Such melody scarcely seem'd human,
My soul drank enraptur'd each note of thy song,
And I deem'd thee more seraph than woman.

There's nought in this life can such comfort impart
To man in his sorrow-fraught hours,
There's nought sheds so healing a balm o'er the heart
As beauty and melody's showers.

This world is a scene of confusion and crime,
 And our souls would be lost in its mazes,
 And our hearts would turn gloomy and cold as our clime,
 But woman an antidote raises.

Her smile is a spirit that searches the breast,
 To chase the world's fiends that would dwell there,
 And thine, lovely girl, could charm any to rest,
 And thy voice leave a guardian-like spell there.
 If woman first led us sin's pathway along,
 If from Eden for her we were driven,
 She surely atones for her fault by her song,
 For our souls mount that moment to heaven.

G. J. DE WILDE.

THEATRICAL INQUISITION.

"Actors aim to mend the morals of mankind,
 And to obnoxious follies as they pass
 With steady hand present the faithful glass;
 And tho' too frequently misjudging zeal
 Against this useful scheme hath set her seal,
 In every clime 'tis known, in every age,
 Virtue hath still the sanction of the stage."

NEW DRURY LANE THEATRE.

Journal of Performances, with Remarks.

The opening of the two great winter theatres is always a matter of very considerable interest, more particularly of late years, when they have endeavoured to compete with each other in the fair and open field of honourable rivalry,—a competition which has added greatly to the advancement of the national drama, and to the amusement and taste of the play-going public. A campaign, which bids fair to outdo in strength and brilliancy all former ones has just commenced, in which, from the present relative appearances of the respective companies, the army of Old Drury seems destined again to take the lead; in fact, we cannot but acknowledge that a more brilliant assemblage of

talent was never before concentrated within the green-room of a theatre, and it only remains for this formidable array to be well marshalled in order to secure that patronage which we think General ELLISTON so well entitled to.

Those persons who visited this house last season will not expect to see any very remarkable alteration in its internal arrangement and structure. Indeed, the enterprising spirit of the management last year had completed almost to perfection every thing that could conduce to the beauty of the house and the convenience of its visitors ; it therefore only remained to give renewed and augmented effect to the former embellishments, which has been done on a very extensive scale, with the same taste, the same judgment, and the same liberality that characterised the design and execution of the improvements of last year. To mention the variety of little improvements would take up a space which may be better employed, we shall therefore just mention, that a new central lustre, upon an entirely new plan, has been suspended from the ceiling ; it is of extreme brilliancy and beauty, and its singular shape and appearance have attracted general attention and admiration. Two new and highly-finished drop-scenes have been painted : one, an architectural design, enclosed in a magnificent gold frame, is the joint production of MARINARI and STANFIELD ; the other represents a landscape of very diversified scenery, with the *Parthenon*, the *Coliseum*, and the *Arch of Adrian*, rising majestically in the perspective, it is a most beautiful picture, and reflects highly to the credit of the painter, STANFIELD. The *saloon* has been fitted up in the most superb style ; the pillars and pilasters are stained in *scagliola*, and the intervening compartments occupied with looking-glasses. Additional family boxes have been fitted up, and a new second price waiting-room, as at C.G.T. has been added to the pit. We have not space to enumerate all the other improvements which have taken place ; we therefore commence our critical career sincerely wishing the proprietor a continuation of the success so liberally bestowed on him *last* year, and which, from the efforts he has made, we think he will not be found undeserving of, *this*.

Oct. 1.—Rivals—CUPID AND FOLLY ; or, *the Court of Love*—[1st time]—STELLA AND LEATHERLUNGS ; or, *the Star and the Stroller*—[1st time.]

The comedy contained no peculiarity of cast, with the exception of Miss L. KELLY as *Lydia Languish* (her first appearance these five years), Mr. WALLACK as *Faulkland*, and a Mr. WALLER as *Sir Lucius O'Trigger* (his first appearance). Miss K.'s *Lydia* was a very spirited performance, and we congratulate Mr. ELLISTON on this powerful acquisition to his dramatic corps. Her scene with *Capt. Absolute*, in which she grieves to think that she has been deprived of the bustle and pleasure of an elopement, was excellent. The character of *Faulkland* afforded Mr. W. but little opportunity for exertion—at all events, he was much too tame. Mr. WALLER was but respectable; and, with the remembrance of another *Sir Lucius* fresh in our memory, he appeared to some disadvantage: Mr. WALLER will, however, we think, prove a very useful actor. HARLEY gave us a rare display of his peculiarities as *Acres. KNIGHT*, as *David*, was welcomed most warmly by the house, and he richly deserved it. DOWTON was as fresh as ever; and we need not say how excellently ELLISTON and Mrs. WEST sustained the interest of the comedy. Mr. E. was greeted in the most marked manner, and when he came forward to announce the next evening's performances the company rose and cheered him most warmly. A new comic sketch followed the comedy, evidently designed as a vehicle for the display of the extraordinary talents of Miss C. FISHER.

A country manager [GATTIE], finding his treasury in rather an awkward state, engages *Stella* [Miss C. FISHER], in the hope of recruiting his finances. HARLEY [*Leather-lungs*] is the leader of the provincial company; and he complains bitterly that for 20s. a-week he is compelled to do the three H's in one night, *Hamlet*, *Harlequin*, and *Hornpipe*. At the very time when the London Star is announced, the country company strike for wages, as HARLEY calls it; and it is only on the receipt of a rare blessing, a 5l. note, that he consents to play second to *Stella*. These circumstances give occasion for the display of some of the bustling peculiarities of HARLEY, but the piece wants interest, and was received in a most uncourteous manner. Miss F. represented *Pangloss*, *Norval*, *Shylock*, and other characters with considerable ability, but the

sketch altogether was too feeble, and there were but few attempts at wit. A second novelty concluded the evening's entertainment; it was an allegorical *ballet* got up under the direction of Mr. NOBLE. The scenery and mechanism were uncommonly fine, but the dancing of the NOBLES, the BYRNES, and Miss TREE, was, indeed, a treat beyond description. The appearance of the house was exceedingly brilliant from the number and respectability of the audience.

2.—Heir at Law—Ibid.—Ibid.

3.—Henry IV.—Ibid.—Ibid.

Mr. ARCHER, from the Bath and Birmingham theatres, made his first appearance on the London stage this evening as the *King*, and was favourably received. Mr. A. infused as much pomp and dignity into the part as could be effected. The character of this monarch was stained with so many vices, and redeemed by so few virtues, that we shrink from its delineation with disgust. Cold, cruel, selfish, there is not a point in his composition which can be dwelt on with any satisfaction. Every other of SHAKESPEARE'S royal heroes, however he may be disgraced by moral deformities, has some few attributes which connect him with humanity; but the base and perfidious *Bolingbroke* is depicted in the drama, according to the too just warranty of the page of history, as being destitute of every claim on the admiration or sympathy of his fellow-beings. It is to the unfavourable nature of the part he had to enact, that we must, in some measure, attribute the little impression Mr. ARCHER made on his audience; but where it was possible to introduce effect, the opportunity never escaped him, and his manner of delivering the declamatory passages plainly proved that he will be a very useful acquisition to the manager. ELLISTON played the "true Prince" *Hal* (first time these six years), but we can scarcely offer him any congratulations on his success in personating the profligate but ultimately reformed and penitent prince. WALLACK'S *Hotspur* did not at all please us at first; he was not impetuously hot enough to realize the poet's "fiery" description, however, towards the conclusion, he entered more fully into the character. His death was well managed and liberally applauded. DOWTON cannot play the "unimitated, unimitable" *Falstaff*, it is

certainly "out of his line." A daily critic observed, "he was never nearer to a failure than in this part; he was evidently treading on the brink of a precipice." Miss SMITHSON, as *Lady Percy*, played interestingly; and a Mr. KING, who played *Douglas*, received such a notice from the house that renders one unnecessary from us.

4.—Wonder—Ibid.—Ibid.

6.—Henry IV.—Ibid.—Ibid.

7.—Trip to Scarborough—Ibid.—Three and the Deuce.

This comedy was performed for the purpose of introducing Mr BROWNE, of the Liverpool Theatre, as *Lord Foppington*. This gentleman has, we are given to understand, been a considerable favourite at Liverpool and Manchester, where he has been playing for several years. As the character which he has chosen for his *débüt* is but a second-rate part, it is not very easy to decide whether the performer who appears in it belongs to the class of the good, bad, or indifferent, it will not be expected we should say much respecting him; and, indeed, there was nothing in his acting that would enable us to pay him any very great compliments on the score of ability. If he is possessed of much merit it could not well be discoverable in the trifling character of the silly lordling *Foppington*. Mr. B. has not many natural advantages for his profession, for his figure is by no means in his favour, and his countenance is rather inexpressive; he, however, strutted the stage with a suitably significant air, seemed to understand the text allotted to him for delivery, and evinced sufficient penetration and ability to impart occasionally to it a comic effect. Miss BOOTH made her first appearance these two years, and was welcomed in the warmest manner; she played *Miss Hoyden* with her usual spirit and archness.

8.—Rivals—Ibid.—Stella and Leatherlungs.

9.—Trip to Scarborough—Liar—Cupid and Folly.

10.—Wild Oats—Giovanni in London.

This play was a great favourite with the public last season, from the excellent manner in which the parts were cast; and, with a slight variation of character, it has now the same recommendation to popular approval. The great drawback on the comedy of "*Wild Oats*" is, that, although it abounds in occasional scenes of deep interest, it

wants that continuity of interest which assimilates a play to a good story, and makes us pleased throughout with its narrative. Madame VESTRIS, as *Don Giovanni*, made the first and only appearance with which she intends to favour the public at this theatre before Christmas; she looked and played as well as we have been wont to see her in this her favourite character. She is the only actress whom we would hesitate to say whether male attire or the natural costume of her sex most become.

11.—Suspicious Husband—Peeping Tom.

Dr. HOADLEY's comedy may fairly be pronounced a spirited, if not a chaste and elegant production; indeed its claims to the latter appellation, every night's representation to a discriminating and refined audience will go far to disallow, for some parts of the dialogue are really of so coarse a description as hardly to be tolerated in the present age. In this feeling we would suggest to the manager the propriety of omitting here and there a few doubtful passages in the comedy, and which might be done, without diminishing in any degree the life or interest of the piece. The favourite character of the writer is the dissolute and pleasant libertine *Ranger*, who has so often been personated by Mr. ELLISTON, with an elegance and truth for which he is distinguished in this walk of the drama. He sustained the spirit of the part with uncommon vigour; he gave perhaps some of the objectionable points of the dialogue with too much *correctness*; but that was the fault of Dr. HOADLEY, who should not have given him the power of doing so. The part of *Jacintha*, in the hands of Mrs. WEST, was made extremely interesting. The scene in *Mrs. Strickland's* dressing-room, when *Ranger's* hat is discovered, was admirably managed, and so was that in which *Jacintha*, after hearing the vows of the libertine, compels him to acknowledge his lost covering. *Clarinda* was spiritedly played by Miss L. KELLY. Mr. BROWNE made his third appearance in *Jack Meggot*; but the character afforded him little opportunity of adding to his reputation: what he had to do was done as well as the sketchy nature of the affected fop permitted. *Frankly*, when well played, is an interesting personage, and Mr. ARCHER undertook to make him so on Saturday. HARLEY in the afterpiece was highly hu-

mourous, and kept the audience in excellent spirits. Miss POVEY sang "*Home, sweet home*," and another song, very delightfully.

13.—*Virginus—Cupid and Folly—Ibid.*

Mr. MACREADY appeared, for the first time, at this theatre in his favourite character of *Virginus*, and perhaps never received, and, indeed, never better deserved, the ardent acclamations which his excellent acting in this part extorted from the audience; he never took more pains to distinguish himself. On his entrance (and indeed some time before he came on the stage) he was welcomed with plaudits of unusual warmth and continuance from one of the most crowded and fashionable houses the season has yet assembled: in consequence, he was incited to display his splendid talents in their greatest brilliancy. Nothing could be more impressive than the interview with his daughter before his departure for the camp. The scene in which he kills her, and that where he sacrifices *Appius* to his vengeance, were beautifully sustained: indeed, the whole performance was a grand proof of the successful and triumphant art of the actor. WALLACK played *Icilius* with much effect: we do not recollect seeing him to more advantage. ARCHER enacted *Appius*, but was so very imperfect in his part that he received some rather severe admonitions from the audience. TERRY'S *Dentatus* is well known, and Mrs. WEST'S *Virginia* was played with a pathos and dignity we never before saw equalled. The tragedy was announced for repetition amidst hearty acclamations,

14.—*Dramatist—Three and the Deuce—High Life below Stairs.*

This evening, as the one shilling gallery was opened, a great rush being made by those that were at a little distance from the door, a youth of the name of JONES was pushed down by the pressure, and those behind stepping upon him injured him so much as to leave him in a most deplorable condition. The blood gushed out of his ears, eyes, and mouth; he had some of his teeth broken, and complained much of his arm, which was thought to be fractured. When down, his cries of murder were disregarded by those who might have afforded him assistance, under an impres-

sion that it was a scheme of some pickpockets. He was carried to the nearest hospital.

15.—Pizarro—Cupid and Folly—Monsieur Tonson.

The principal character in this tumid and declamatory play was sustained by MACREADY, and who was again received with acclamations. His representation of the Peruvian hero was marked by several bold, original, and successful deviations from the customary mode of performing the part; his address to the army was delivered with admirable energy; his interview with *Alonzo* in his dungeon, and afterwards with *Pizarro* in his tent, were excellent specimens of consummate art; but the scene in which he bears off the child was that in which he displayed his great powers with the most perfect and astonishing effect. The other characters, with the exception of Mr. WALLACK's *Alonzo*, and Mrs. WEST's *Cora*, were very poorly sustained.

16.—Road to Ruin—Ibid.—Old and Young.

This comedy is from the pen of HOLCROFT, and abounds with scenes of the deepest dramatic interest. Every character in it possesses a peculiar and distinguishing feature; and, as it is acted at Drury Lane, almost every character is sustained with ability and effect. Mr. MUNDEN made his first appearance this season in the part of *Old Dornton*. He was welcomed with the customary tribute of applause that greets a long-established popular performer. His performance was throughout well sustained, and we saw little either in his personal appearance or acting to disqualify him from performing many future theatrical campaigns. The bills of the night informed us that the present season is to be the last of the appearance of this favourite veteran. Mr. ELLISTON played *Harry Dornton*, and played it with impressive effect. There is a romantic rapture in the higher tones of his voice, and an agreeable facility of subduing it to the feelings of adverse vicissitude into which young *Dornton* is thrown, that admirably fits Mr. ELLISTON for the accurate developement of this interesting and well-drawn character.

17.—Hamlet—Ibid.—Actress of All-work.

A very full house assembled to witness Mr. MACREADY's performance of *Hamlet*, and although not a character, in

our opinion, for which his peculiar talents are suitably adapted, yet his performance of it exceeded our expectations; he was frequently original and effective, if not powerfully correct. We will briefly state what struck us as most meritorious in Mr. M.'s performance. The whole of the two last acts teemed with admirable specimens of his great tragic powers; his mode of speaking the fine philosophical soliloquy, "*To be or not to be*," possessed somewhat of novelty; he delivered the commencement of it, which searches into the mysteries of a future state, in a deep, pensive, and awful tone. His utterance became rapid in the middle of it where there is less of thoughtfulness in the text, and his voice finally became subdued into broken accents happily indicative of the previous perplexities of thought by which the mind of *Hamlet* is convulsed. The death scene was as perfect and powerful a piece of acting as we remember almost ever to have seen; it was an appalling picture of agony in the extreme struggle of human existence. The great fault of Mr. M.'s *Hamlet* is the habitual stiffness which he threw into the part,—a stiffness of manner more expressive of consistent virtue than of the wavering irresolution of the amiable but distempered *Prince*: he would do well to correct this. ARCHER played *Horatio* less vehemently than his late performances, and therefore better. Miss POVEY was the *Ophelia*, and sang sweetly, the only qualification she has for the part.

18.—School for Scandal—Ibid.—Peeping Tom.

20.—*Virginius*—Ibid.—Adopted Child.

21.—Road to Ruin—Ibid.—Turnpike Gate.

Mrs. NOBLE, whilst alone on the stage in the part of *Folly* in the *ballet* fell down in a fit, occasioned by her delicate health, and the great exertions she had just been making; she was conveyed off, and the audience silently felt for her accident, when they loudly called for the curtain to be dropped, which was done, and the *ballet* was not recommenced. We are glad to learn, however, she was not much hurt, but will not be able to appear again for some days.

22.—Pizarro—Adopted Child.

COVENT GARDEN THEATRE.

Journal of Performances, with Remarks.

Oct. 1.—Much Ado about Nothing—Rosina.

This theatre opened for the season with the above performances, and the beautiful and splendid appearance of the house excited a general feeling of admiration among the numerous audience by which it was thronged. The embellishments which it has received during the recess are truly superb. There is an elegance and chasteness in the general appearance of the interior which is evidently the result of an exquisite and refined taste. The fronts of the boxes have been entirely new ornamented, the field colour is bright yellow; the embellishments of the upper circles consist of masks, circles, mouldings, &c. &c. in those of the lower circles the three national emblems are the most striking objects. The ceiling has assumed an entirely novel appearance. The new chandelier, from its size and richness, has a brilliant effect; it is encircled by the symbols of APOLLO, surrounded by Grecian and national ornaments in keeping with those on the fronts of the boxes. The dress circle has been reduced in depth, and brought to convenient dimensions; backs also have been added to the seats, as also to the alternate rows in the pit, which are covered, in uniformity with the general colour of the backs of the boxes, &c. with red. The stage-doors have been removed, and superb boxes put in their places. The general contour to be justly admired must be seen, and we are convinced, that, if the same superior discrimination be exercised in the other departments of this establishment, the approbation of the public will be highly deserved and firmly secured.

The performances for the night of opening presented very little of novelty: "*God save the King*," previous to their commencement, was sung in a style of uncommon excellence. Mr. KEMBLE's *Benedick* and Miss CHESTER's *Beatrice* were enacted with surpassing talent. We can select no particular parts for commendation, because the whole

was, we think, as well represented and as equally sustained as we ever witnessed. Each performer on entering was greeted with an enthusiastic welcome rather unusually prolonged.

2.—School for Scandal—Cent. per Cent.

3.—Comedy of Errors—Katherine and Petruchio.

The novelty of this evening was the *débüt* of a Miss HAMMERSLEY (from the Liverpool Theatre) before a London audience; her reception was flattering. A double round of applause greeted her entrance; the one as a tribute of encouragement usually awarded to a *débütante*, and the other, so we presume it, as that tribute of admiration which a fine woman always draws forth from a British audience. Miss H. is finely formed, her countenance is pleasing and expressive, her voice is one of extensive compass, and susceptible of very diversified modulation. In some of her higher tones there is now and then observable a slight wiriness, but this we only noticed when she was executing a rapid and difficult passage; for, when it is permitted her to *dwell* on a high note, she does so with a fine, clear, and emphatic effect. She was loudly *encored* in a duet in the fourth act, and a solo in the fifth, and altogether her performance was decisively a successful *débüt*.

4.—Clari—Irish Tutor—Duel.

6.—Romeo and Juliet—Vision of the Sun.

7.—Maid Marian—Duel.

8.—School of Reform—BEACON OF LIBERTY—[1st time.]

The principal attraction was the first appearance of Mr. RAYNER in the well-drawn character of *Tyke*, and who personated it to the very life; from the moment of his coming on the stage to the conclusion of the play he identified himself completely with the character, and his success was most decided and complete. In scenes of deep pathos his countenance is admirably expressive of the feelings by which his breast is agitated. In impassioned passages, he does not emit his fire in loud and angry declamation; its flames are only discoverable in the withering of the frame in the terror of the countenance, or in an imposing attitude of desperation or defiance. We can scarcely conceive any thing finer in acting than his recognition of his aged father,

his discovery of *Lord Avondale's* son in prison, and his contrite appeal for forgiveness to heaven. Several passages were honoured with repeated rounds of applause. At the close of the curtain there was a general call for Mr. RAYNER. After some delay he came forward and announced the play for Friday amidst continued cheering and the waving of hats. A new romance followed, founded on the well-known story of "*William Tell*," and the shooting of the apple off his son's head, and which, indeed, is the only incident of any interest. It was written by the late PETER BAILEY, Esq. whose sudden death, while on his way to the Opera last winter, excited so much interest in the public mind; and it has been produced, we are given to understand, for the benefit of his family. It has been pretty successful, but this must be attributed more to the exertions of the performers, and the specimens of art put forth by the scene painters, than to any intrinsic merit the piece itself possesses. The scene is laid in Aldfurlt in the Swisserland, and this affords an opportunity for the most delightful pictorial displays. Mr. BENNETT, as *Tell*, acted with much energy; and at the period, when, by his skill alone he can save his life, he gave a fine representation of the agonised feelings under which he laboured, from the fear of his hand proving unsteady, and thereby endangering the life of his darling boy. Mr. ABBOTT, as a patriotic leader, groaning under the tyranny of despotism, was highly applauded in many parts. The two interesting children of *Tell*, played by Master LONGHURST and Miss BODEN, sang a duet very delightfully. Miss LOVE also sang a sort of bravura song in admirable style, but the music was but of a mediocre description.

9.—Way to keep Him—Ibid.

This is a play, of which the interest is sustained by an equal division of labour on the several performers who appear in it; and when those performers are (as they were last night) of the first class, a few agreeable hours may be passed away in witnessing its representation. The whole plot, and most of the incidents may, indeed, be ingeniously conjectured from its title, and from the two lines with which it concludes:

"To win a husband, when all your pains succeed,
The way to keep him is a task indeed."

If beauty be a necessary attribute to excite love, jealousy, and those concomitant passions ever attendant on them, we do not know three representatives more qualified for creating such excitement than Miss CHESTER, Miss FOOTE, and Mrs. CHATTERLEY. Mr. W. FARREN'S *Sir Bashful Constant* was a very comic performance. C. KEMBLE played *Lovemore*—as a gentleman he need not wish higher praise. JONES'S *Sir Brilliant Fashion* was an amusing coxcomb. This gentleman is always at home, and easy in his part; "his exit and his entrances" are all agreeable and graceful.

10.—School of Reform—Ibid.

11.—Clari—Irish Tutor—Ibid.

13.—Hamlet—Vision of the Sun.

Mr. YOUNG made his first appearance this season in his favourite character. His reception was most flattering; he was hailed with the customary honours that welcome long-established favourites. We did not observe any remarkable alteration in his deportment or appearance from that of last season. His performance of *Hamlet* has been by many considered his master-effort, and, with some slight drawback, it was as good last night as we have been wont to see it. The house was very full; and Mr. YOUNG, who is always a favourite with the boxes, drew a fuller attendance to the *private* boxes than we have witnessed since the commencement of the season.

14.—Point of Honour—Miller's Maid—Beacon of Liberty.

15.—Macbeth—Beacon of Liberty.

16.—Miller's Maid—Marriage of Figaro—Ibid.

17.—Venice Preserved—Beacon of Liberty.

We do not consider the *Pierre* as one of those parts best adapted to display the excellencies of YOUNG'S acting; but, consistently with his deserved reputation, it was ably supported. The reckless courage of the daring conspirator was well manifested, though we sometimes fancied that YOUNG was rendering *Pierre* more of a calculating plotter than OTWAY intended him to be. *Pierre* is a soldier of desperate fortune, who enters into the conspiracy as he would upon a new military expedition—for the sake of profitable employment. He is a "gay, bold-faced vil-

lain," determined to swim down the stream of pleasure, and grasp the greatest amount of enjoyment. If Mr. YOUNG did not realise our idea of *Pierre* perfectly, it was because he seemed to lack some of this spirit. He admirably preserved his superiority over *Jaffier*. The contrast between the firm and unflinching soldier and the whining and irresolute lover could not have been more finely drawn. In the dialogue after the council and the death scene YOUNG shone brightest; there was less exertion than in some other scenes, but incomparably more effect. KEMBLE'S *Jaffier* was, upon the whole, a very successful performance. The character excites our pity in spite of the treachery with which it is stained; and KEMBLE so ardently manifested his devoted attachment to *Belvidera*, that he did all that lay in his power to redeem *Jaffier* from the disfavour of the audience, and furnish the only excuse that can palliate the consequences of his weakness. Miss LACY was the *Belvidera*.

18.—School of Reform—Ibid.

20.—Hamlet—Vision of the Sun.

21.—Clari—Fortune's Frolic—Beacon of Liberty.

22.—As You Like It—Beacon of Liberty.

This play, to the credit of the public taste, proved highly attractive, as one of the best houses assembled to witness it. In none of his dramas has SHAKSPEARE more happily indulged the profuse variety of his genius. Mr. YOUNG played *Jaques*, and with great ability. The nobleness and the address at the same time with which he declaimed the speeches were delightful, although now and then he was unnecessarily and unusually loud. If distinctness be his object, he certainly misses what he aims at. A Miss JONES, who played the character last season, was the *Rosalind*. Mr. KEMBLE was the *Orlando*: in it he has no competitor. FAWCETT and Mrs. GIBBS were very entertaining as the *court fool* and his *cara sposa*.

HAYMARKET THEATRE.

Sept. 25.—Lord of the Manor—My Grandmother—Fish out of Water.

26.—Twelve Precisely—Lord of the Manor—Roland for an Oliver.

27.—Match-making—VICAR OF WAKEFIELD—[1st time in its present form]—Fish out of Water.

The "*Vicar of Wakefield*" was originally produced at the Surrey Theatre during the period of Mr. DIBDIN'S management, and was much more of a favourite there than it appears likely to be at the Haymarket. The present drama is protracted to an unnecessary length, and, in consequence, fatigues and disgusts the audience; it was, however, endured to its conclusion with much patience, although now and then the audience seemed disposed to exercise their right of censure—the applause, however, preponderated. It is too crowded with personages, which places a tax on the memory really unbearable. The performers exerted themselves as much as possible, and we cannot but say that whenever their assistance was wanting: the piece was in great danger of damnation. Mrs. ORGER, as *Miss Carolina Welhimina Amelia Skeggs*, executed with much spirit an imitative description of a Sunday concert. She was warmly encored. TERRY'S *Dr. Primrose* was a finished and deeply pathetic performance. We never saw that able actor to more advantage. COOPER made the most of *Mr. Burchell*, who is ultimately transformed into *Sir William Thornhill*, in a style somewhat singular and incomprehensible. LISTON'S *Moses Primrose* was exceedingly amusing, but it was not the *Moses Primrose* of the original. It was a very good LISTONIC character, but we did not admire the conversion of the amiable and guileless *Primrose* into a mere silly pedant. The part, however, told well, and that is, perhaps, the prime object with both players and writers. We cannot pass by Mr. W. WEST'S *Fanfaron* without commendation. He represented the servile pander with great effect; it was, in fact, a fine specimen of the base breed whom the character was designed to hold up to execration. Miss CHESTER made, we need hardly say, a most charming and interesting *Olivia*. The meeting between *Olivia* and her father, after the supposed seduction, was most affecting; it could not have been better played. We do not recollect any others who merit particular notice, always excepting, however, Mrs. GIBBS,

who rendered *Lady Blarney* exactly what GOLDSMITH himself would have desired.

29.—Sweethearts and Wives—Deaf as a Post!—X. Y. Z.—[Benefit of Mr. LISTON.]

30.—Vicar of Wakefield—My Grandmother—Fish out of Water.

Oct. 1.—Lord of the Manor—Roland for an Oliver—Ib.

2.—Belles' Stratagem—Family Jars—Ibid.

3.—Sweethearts and Wives—Roland for an Oliver—Ibid.

4.—Honey Moon—Beggar's Opera—[Benefit of Mr. DAVIS.]

6.—Green Man—Sweethearts and Wives—Deaf as a Post!—[Benefit of Mr. TERRY.]

7.—Every One has his Fault—X Y. Z.—ROSALIE ; or, *Father and Daughter*—[1st time]—[Benefit of Mrs. CHATTERLEY.]

We have no room to enter into a full analysis of this production, which is taken from the same source as the piece performed at the Cobourg, under the name of the "*Infanticide*," which was copiously noticed in our last number. It being of slighter materials than the "*Infanticide*," and merely got up to serve the immediate purpose of a benefit night, we must decidedly give the preference to the latter, which, in point of interest, was by far its superior.

8.—Rosalie—Sweethearts and Wives—Fish out of Water.

9.—Belles' Stratagem—Fish out of Water—Roland for an Oliver.

10.—Love, Law, and Physic—Green Man—Fish out of Water—Rosalie—[Benefit of Mr. TAYLEURE.]

11.—Beggar's Opera—Every One has his Fault—Ibid.

13.—Beaux Stratagem—All the World's a Stage—Ibid. [Benefit of Mr. DIBDIN.]

14.—Sweethearts and Wives—Devil to Pay—Deaf as a Post!—[Benefit of Mad. VESTRIS.]

15.—My Grandmother—Sweethearts and Wives—Fish out of Water.

A very successful season closed this evening, and its conclusion has deprived us of the last delusion that induced us to think it was yet summer, for with that charming season we have been always wont to associate the entertainments of this house. The following ADDRESS was spoken by Mr. T. DIBDIN the manager :—

" LADIES AND GENTLEMEN,

" I have the honour of appearing before you as the representative of the proprietors of this theatre to announce to you that with the performances of this evening their season will terminate, and to offer you their very sincere thanks for the liberality with which you have rewarded their efforts to deserve your favour. These, as they have been unremitting, so have they been successful, beyond their most sanguine expectations.

" The seasons of this theatre are necessarily short ; but, in proportion as they are short, the proprietors are desirous of rendering them attractive. They leave to their larger and graver rivals the weightier cares of the tragic drama, happy if they can add to your stock of innocent enjoyment, and promote good humour, gaiety, and laughter.

" Of the dramatic novelties which they have produced for your amusement, the greater proportion you have honoured with a share of approbation nearly unprecedented; and, ever obedient to your wishes, and confident in the justice of your decisions, they have instantly withdrawn such productions as have failed to have obtained your sanction.

" With regard to the performers: the earnest wish of the proprietors has been to collect a company in some degree worthy of the distinguished patronage with which this theatre has at all times been honoured. In this respect they trust they have succeeded to your satisfaction; for, together with much provincial talent, they have offered you a combination of a very considerable portion of the comic and vocal strength of both the great winter theatres.

" Such arrangements, Ladies and Gentlemen, will be made not only for your amusement but also for your comfort and convenience, at the ensuing season, as the proprietors trust will entitle them to a continuance of your patronage.

" And now, Ladies and Gentlemen, I beg leave to express my own thanks, and the thanks of the performers, for the uniform favour and indulgence with which you have honoured our efforts to please you.

" Ladies and Gentlemen, for the present season we all most humbly take our leave."

 ENGLISH OPERA HOUSE.

Sept. 25.—Fontainbleau—A Musical Melange—Presumption—[Benefit of Mr. T. P. COOKE.]

26.—I will have a Wife—Millers Maid—Ibid.

27.—Too Curious—Gretna Green—Ibid.

29.—Free and Easy—Vampire—When shall I Dine—[Benefit of Mr. BROADHURST.]

30.—Belles without Beaux—Guy Mannering—Rival Soldiers—[Benefit of Mr. STEPHENSON.]

Oct. 1.—Gordon the Gipsy—Review—Presumption.

2.—Love among the Roses—Miller's Maid—Ibid.

3.—Dun a Day—Is He Jealous?—Rival Soldiers—Vampire.

4.—Miller's Maid—Gretna Green—Presumption.

This was the last night of a most successful season. At the termination of the 2nd piece, Mr. BARTLEY the manager came forward and delivered the following address :—

LADIES AND GENTLEMEN,

As our short season terminates with the performances of this evening, it is my duty, agreeable to annual custom, to address you on the part of the Proprietor, and to offer to you the sincere tribute of his thanks for the liberal share of patronage with which this theatre has been honoured.


In a theatre so limited in regard to the period and nature of its representation, open only when the town is comparatively empty, it cannot be supposed possible that the proprietor can vie in splendor and variety with the great winter establishments: but he trusts, Ladies and Gentlemen, that the efforts he has made, particularly this season, to merit your approbation, have fully proved his inclination to consult your accommodation to the very utmost extent of his means. The new decorations and portico have been honoured with general approval; and he is proud to feel, that amongst the new candidates for public favour, he has had the good fortune to introduce much decided talent, which he respectfully recommends to the future protection of your fostering smiles.

The first appearance of Mr. MATHEWS in the Drama for six years has been greeted with a warmth of feeling border-

ing on enthusiasm, and the Proprietor therefore congratulates himself on having been able to afford this welcome treat to the town, prior to an exhibition of the rich fund of character and anecdote, with which the quick perception, acute observation, and brilliant humour of that gentleman has furnished the budget for his next campaign, during his late trip to America.

It only now remains to assure you, Ladies and Gentlemen, that the long interval before we meet again will be passed in active preparations for your amusement and convenience; and that every effort will be made to ensure a continuance of your highly-appreciated favour, and on the part of the proprietor, of myself, and of all the performers, I respectfully and cordially bid you farewell.

Of the actors who appeared at this house in the course of the season, Mr. MATHEWS occupied more of public attention than is usually engrossed by an individual. His performance was a source of pleasure to the public, and of profit to the proprietor. There was no great variety in his imitations from what we had already seen; but we are promised by Mr. BARTLEY, that in February we shall be made acquainted with the peculiarities of *Jonathan*, by the the "quick perception and imitative powers" of Mr. MATHEWS. The performer to whom our attention is naturally directed next is Mr. RAYNER. This performer is certainly a man of great natural talents and cultivated acquirements. His performance of *Giles* in the "*Miller's Maid*," is really one of the most powerful and natural pieces of acting on the stage. There is a deep expressiveness in Mr. RAYNER's tones, and an abrupt manliness in his manner admirably suited to its delivery. Nor is it in voice and manner alone that Mr. RAYNER excels. The variations of his countenance (which is susceptible of the most diversified expression), give evidence of "those close denotements, working from the heart," which contribute more than all the acquisitions of art to constitute a perfect performer.



MINOR DRAMA.

SURREY THEATRE.

Under the liberal management of Mr. WILLIAMS, this elegant place of amusement bids fair to take the rank of the first minor theatre in the metropolis. Crowded audiences attest the feeling of the public, and we are happy to see it, as the theatre in all its branches is intitled to their support and patronage. A variety of new and excellent pieces have been produced since our last notice, of which, we have only room at present to mention the two following, which have been nightly honoured with the highest approbation.

Oct. 13.—TRENCK, THE PANDOUR ; or, *The Bohemian Banditti*. [1st time.] In this piece the fortunes of that singular monarch *Frederick* of Prussia, and the celebrated *Baron Trenck* and his Austrian cousin, were brought forward with historical accuracy. This celebrated *Baron*, and his relative *Trenck*, the *Pandour* [H. KEMBLE] are in love with the same fair lady. The former is preferred, and various attempts of the *Pandour* to obtain possession of the bride form the incidents of this melo-drama, which is, on the whole, extremely interesting. *Frederick the Great* [HENDERSON] is somewhat unceremoniously introduced, and nearly tossed in a blanket, at an hotel where his quality was unknown. H. KEMBLE was the Austrian leader, and sustained his part with suitable pomp and gravity, but his character was of that repulsive nature which rarely wins any favour from an audience. *Frederick the Great* and *Marshall Walrab* (played by LOVEDAY) were most facetious. The latter kept up his master's spirits and a roar of laughter through the house by his quaint and pointed humour, and threw the *Pandours* and their leader rather into the back ground. HERRING played a bluff serjeant inimitably, and was highly relished, and GALLOT, as a drunken German soldier, *Hans Puffendorf*, was excellent ; a comical song, called "*Simon Soaker*," sang by him, received a loud encore. Miss TUNSTALL (of Vauxhall) sang two songs most

harmoniously; we wish, for her own sake, that she was somewhat more of an actress. Miss BENCE, as a little drummer-boy, was characteristic, and the whole received well merited applause.

20.—THE TWO FARMERS; or, *The Forest of St. Valiere*. [1st time] This very interesting spectacle is a translation from the French, and is founded on the implacable hatred which *Lambert* [H. KEMBLE], a poor farmer, bears towards *Maurice* [LOVEDAY], a rich one, for various supposed acts of enmity committed against him by *Maurice* in their earlier years, and more particularly in consequence of his being his favoured rival with a lady, to whom he has since been united. *Lambert* pursues him with unceasing hatred, and at last accuses him of the murder of the forest-keeper, in which he acknowledges himself to be an accomplice, so that by bringing himself to the scaffold, the foul stain might not only be fixed upon *Maurice*, but that his innocent family should also become victims to his resentment, from the stigma which such an odious crime would cast upon them. His villainous designs are, however, providentially frustrated, by the avowal of the murder by *Charles Lambert* [SMITH], his own son, who, after a long absence in the wars, in returning through St. Vallier's Forest to his native village, shot the forest-keeper in his own defence. The father, after embracing his son, and imploring forgiveness, stabs himself. The actors acquitted themselves of their duties most meritoriously. H. KEMBLE, on whom the principal interest rested, gave a complete portraiture of a man completely worn out by a continual thirst for vengeance. VALE, of Sadler's Wells, made his first appearance at this theatre, in the character of a simple shepherd, by whose medium the truth was made apparent. His comic humour was much relished. LOVEDAY, SMITH, Miss KIMBELL (as *Maurice's* daughter), and Miss POOLE (as his wife), also received much applause for the prominent parts they sustained in the drama, which was loudly cheered at the conclusion.

COBOURG THEATRE.

There have been but few novelties at this house since our last, in consequence of the benefits, which have been well

attended. Mr. HUNTLEY produced a drama founded on the tragedy of "*Bertram*," called "*COUNT BERTRAM ; or, The Pirates*," in which he played the principal character in a most effective manner. A drama also founded on the "*Iron Chest*," entitled "*THE SECRET MURDER ! or, The Banditti of the New Forest*," introducing Mr. BENGOUGH as *Sir Edward Mortimer*, was produced for the benefits. Mons. and Mad. LE CLERQ brought forward an entire new melo-drama, entitled "*THE IDIOT WITNESS ; or, a Tale of Blood !*" which has been since performed to overflowing audiences. It turns on a dreadful murder having been committed by *Le Sieur Arnaud* [BENGOUGH], of which the only witness living is one *Gilbert* [HAINES], who, in consequence of the horrors he beheld on that fatal night, has apparently lost his reason, and is reduced to a most deplorable state of idiotcy, and is therefore suffered to exist and be at large (although at the same time closely watched), from his incapability to disclose those horrors. *Arnaud*, who thirsts for the blood of his nephew, *Walter Arlington*, the only bar to his son's advancement in the *Queen's* (*Elizabeth's*) favour, lures the youth to his dwelling, and in the dead of night enters his chamber with the intention of murdering him ; *Robert Arnaud*, who has also the same intention, from a desire of possessing the gold which *Arlington* has about his person, in order to feed his passion for gambling, enters the chamber at the same moment, and approaching the couch, receives in his breast the dagger of his father, intended for *Arlington*, who escapes from the window, and seeks protection from the *Earl of Ratcliff*, denouncing *Arnaud* as a murderer. *Arnaud* pursues him, and demands justice from the *Earl* on the assassin of his son, smiles at the accusation of his nephew, and demands his proofs. At this moment *Gilbert*, throwing off the guise of idiotcy, confronts him with "*Behold the proof !*" and immediately relates to the *Earl* the dreadful tale of *Arnaud's* dark and villainous crimes ; relating that he had assumed the mask only that he might, at a future time, with more certainty and safety, openly disclose his abominable deeds. Overpowered by his feelings, *Arnaud* falls senseless into the arms of his attendants, and is borne off to condign punishment.

A Mr. HAINES played the *Idiot* with some degree of

eclat; his transition from childishness to the fierce relater of almost unutterable crimes was very good; the powers of the actor alone, which are very limited, precluded him from being greater. The beneficent good-natured face of Mr. BENGOUGH did not assimilate well with the dark and diabolical character he had to represent. He played, however, very respectably. BRADLEY, as *Hans Gerthold*, a ruffian devoted to his will, played it to the life. DAVIDGE, as *Paul Tugscull*, a bluff old waterman, was most excellent. The ladies we must, in the present instance, ungallantly pass over in silence. The piece was well received.

ADELPHI THEATRE.

Now that the "two great houses" have commenced their winter campaign, and the minor ones are gradually making their retreat, it is with pleasure we meet our acquaintance at this auxiliary, which, by special favour, is allowed to receive us, if not with splendor, yet with an honest effort, and a warm earnestness that will go a great way to make us not regret the absence of our summer friends, and reconcile us, for a while, to the unassuming contrast it affords to its more exalted contemporaries. "*God save the King*" was given as usual, after which a new comic burletta, called *The Prince and the Player; or, A Trifling Mistake*, was represented. The plot is a simple one, and evidently designed to display the peculiar talents of Mr. REEVE;—*Dunderhead* (a retired government contractor, at Canterbury), expects a Prince to arrive *incog.* at his house, for the purpose of purchasing his estate, and prepares for his reception accordingly. Presently two persons arrive, the one *Frederick Frampton* (Mr. CHAPMAN), the other his valet *Scape* (Mr. WRENCH), who were personally unknown to *Dunderhead*, but not as it transpires quite so in another way, for the cause of this strange visit is no other than that a warrant at the suit of *Dunderhead* had issued against *Frederick*, who, to avoid an arrest, flies as he supposes to his uncle's house, at Canterbury, but which had in fact been purchased, and was then occupied by *Dunderhead*, whose daughter, *Marian*, *Frederick* secretly loved. *Scape*

suggests to his master to pass for the *Prince*, and they are treated accordingly. By-and-by, a strolling player (Mr. REEVE) who had come by the same coach with *Frederick*, arrives to recover his trunk, which *Scape* had taken by mistake instead of his master's. *Scape* recognizes in the strolling actor an old acquaintance ; and, after the necessary explanations, the latter, to bring about matters pleasantly, assumes to be the real *Prince*, represents *Frederick* as his secretary, and ultimately succeeds in marrying the lovers, and by a trick settling the old man's property upon them.

The dialogue was upon the whole free from gross impropriety, but possessed nothing brilliant. Some of the scenes were very tedious, and require considerable curtailment.

A comic ballet, from the French, followed, called *Dancing Mad*, in which some tolerable music and dancing were displayed. A third new piece closed the performance, which altogether was well received by a good house.

OCT. 20.--ANOTHER PIECE OF PRESUMPTION.--Our modern playwrights cannot boast universality of genius, or the inspiration at the same time of the tragic and the comic muse. The attempt to dramatise seriously, the wild romance of "*Frankenstich*" met with doubtful success ; but the experiment by the same writer, of turning it into a burlesque, was still less promising at the Adelphi Theatre. Mr. J. REEVE, an *Author*, attends with Mr. LEE, the *Stage Manager*, the rehearsal of a new piece of his, entitled "*Another Piece of Presumption*," of which the plot runs thus :—*Frankinstich* a *Tailor*, wishes to make a *man out of nine* of his workmen. He administers poison to them, and then clubbing heads, hands, and legs, produces a nondescript—a being without a name. This unknown, who bears the head of a parish scholar, and is consequently a linguist, runs about with a dictionary in his hand for the explanation of new terms, and goes on doing mischief in every way, acquiring new sensations until he perishes by the overthrow of a market-cart, under (as it was called) an "*avalanch of turnips*." Such a sketch cannot promise much amusement, and from the moment that unnamed started from the Promethean bodkin of Mr. *Frankinstich*, until his last sigh he was a stupid and silly body in a ragged coat, Mr.

WRENCH was condemned to that buffoonery and very little did he seem to like it, and he never we are certain was less pleased with himself, or gave less satisfaction to his audience. Mr. WILKINSON was the master of mischief and the man maker, and he was equally unfortunate. Mr. REEVE as the author was excellent, the first scene in which his rich and broad humour indulged *adlibitum*, was highly ludicrous, but his part was soon at an end, and with it all that was amusing in the piece. It was announced for repetition but with considerable opposition.

COUNTRY THEATRICALS.

RICHMOND.—Miss HOLLAND, who made so favourable an impression in the character of *Mrs. Haller*, a short time since, on Monday evening appeared for the first time as the heroine in SOUTHERN's tragedy of "*Isabella*," and we are happy to say the result was such as to satisfy the most sanguine expectations of her success. In the early scenes, which are principally of a *sombre* cast, she powerfully called forth our sympathy, from her interesting appearance, and the melancholy expression of her countenance, which her features are so admirably calculated to pourtray, as well as from the musical intonations of her voice, which is the finest and most distinct we ever remember to have heard. The manner in which she received *Villeroy's* offer displayed great taste and feeling, and was worthy the best efforts of the drama. In the fourth act she was not less successful. We allude to the scene where *Biron*, her first husband, arrives; as also in the concluding scenes of the play: and if we may judge of the merits of this performance, from the powerful effect it had on the feelings of the audience, we may venture to pronounce it a *chef-d'œuvre* of the art. Mr. KENT played *Villeroy*, and Mr. KLANERT *Biron*. The whole concluded with the popular drama of the "*Miller and his Men*." We cannot too highly commend the scenery at this pretty little theatre. The house was fashionably attended.

WINCHESTER.—Mr. Drama,—You will confer a favour by inserting the following address.

F. COLE.

Address, spoken by Mrs. DAVIES, at Winchester Theatre, after its having been repaired and decorated, July 30, 1823.—Written by a young Gentleman of Winchester.

From whence anxiety has fix'd her throne,
 From bosoms palpitating—like my own—
 Willing ambassadress. I'm sent to tell
 How glad we are to meet our patrons well,
 And to convince them that their favours past
 Have not been scatter'd on a thankless waste,
 But whence has sprung—in form however rude,
 Yet rich in fruit—the flow'r of gratitude.
 And if in this, our world, the critic sees,
 With eye severe, a part which does not please
 Or taste neglected thinks her fickle laws—
 Still shall we hope to win your kind applause ;
 For, taught by gratitude, we've done our best,
 To your indulgence trusting for the rest.

Here may example more than precept give,
 Teaching the old to die, the young to live,
 The fair to persevere in virtue's laws,
 And man to plead each just and noble cause.
 The passions here, subservient to the muse,
 In friendly mask instruct as they amuse ;
 Here satire, darting from the poet's pen,
 Improves the good, and shames less perfect men :
 Conviction's voice is plainly heard between
 The various bustle of the mimic scene,
 Where moral precepts dignify the stage,
 And wisdom rides in folly's equipage.

But, spite of all our best essays can do,
 Vain were this place unless approv'd by you—
 Vain all the pomp the careful artist lends,
 Unless it were adorn'd by fost'ring friends,
 Its proudest ornaments, who welcome sit
 Arrang'd in boxes, gallery, and pit ;
 If them we please, all critics we defy—
 And, one and all, we are resolv'd—to try.

EDINBURGH, Sept. 9, 1823.—Having already had the honour of appearing in your valuable publication, I am

again induced to send you a short account of theatricals in the northern metropolis, and which, I trust, will not be unacceptable to the "Drama." The summer season opened with Mrs. DAVISON, who was some years ago a great favourite in Edinburgh as Miss DUNCAN; she played *Lady Teazle*, *Mrs. Oakly*, &c. and some of her other principal characters in her usual style of excellence. Miss STEPHENS and Mr. HORN succeeded—they made their first appearance as *Polly* and *Macheath*. Miss STEPHENS is an old-established favourite here, and met with a most warm and cordial reception. "*The Beggar's Opera*," "*The Marriage of Figaro*," and others, were the principal operas played during her engagement, in all of which she was as young and as delightful as ever. We next had the pleasure of having Miss F. H. KELLY. Much, indeed, too much has been said of this young lady; she is, unquestionably, an actress of great promise, and possesses many requisites for the stage; but, as yet, her talents are not sufficiently matured to enable her to fill the throne of MELPOMENE left vacant by Miss O'NEILL's retirement. I saw her as *Juliet*, *Jane Shore*, *Mrs. Oakly*, *Mrs. Haller*, and *Belvidera*. As *Juliet* she is certainly excellent; she is quite the tender, confiding, loving girl, whose whole mind is engrossed with nothing save her *Romeo*! and for whose dear sake she sacrifices all. Many beauties could be pointed out, but they must be too well known and appreciated to need any comment. In her other characters I do not think she is so happy, indeed, she is at present too young for any of them; but with close attention and study I have no doubt but she will become both a leading and distinguished actress. I have now to notice the sweetest warbler of them all, Miss M. TREE, who has been fascinating the "gude folk o' Edinburgh" with her most delicious voice and delightful acting, for seldom is fine singing and fine acting combined in one person; however, in Miss TREE, they are eminently so, and which places her, unrivalled, at the head of her profession. As *Louisa*, in "*Henri Quatre*," she delighted us; as *Rosina*, in the "*Barber of Seville*," she charmed us; but, as *Clari*, to express myself in the words of an Edinburgh writer, "she paralysed our very faculty, and for days together we could sit and dream of

nothing but her own sweet image—her *Clari*; she seemed to woo our very senses to ecstasy, and no limits could be set to the interest she awakened within us." This young lady's sister, Miss E. TREE (who made so favourable a *début* at Covent Garden as *Viola*), appeared here, for the second time on the stage, as *Clara*, in the farce of "*Matrimony*," which she repeated three times. She is a sweet, interesting young actress, and promises to become a very eminent one, I think, in the tragic line; she possesses a very fine figure, and a most beautiful countenance, which is capable of much expression: but "hold, *Jocoso*," or our letter will soon be filled with nothing but "notes of admiration" for these charming sisters. We next had Madame VESTRIS and Mr. HORN. The two operas of "*The Siege of Belgrade*" and "*The English Fleet*" were acted almost every night during their engagement. The *Lilla* and *Katherine* of Madame VESTRIS were both excellently performed, and her songs were given in the most bewitching manner. The part of the *Seraskier* was ably sustained by Mr. HORN; he gave all his songs with his usual sweetness and good taste. With this lady and gentleman the theatre closed, but it will re-open, in the course of a fortnight, with Miss PATON. During the last winter season there was no lack of novelty. We had the far-famed "*Tom and Jerry*" sporting amongst us. A play, founded on "*George Heriot*," dramatised by Mr. MURRAY, was produced with uncommon success, as was also one by Mr. CALCRAFT on "*Old Mortality*." M.

MARGATE.—We have had our little FISHER here, who has been amusing us in "*Old and Young*;" I need not say that she got through her part as well as ever. The above lady has also had the presumption to turn both doctor of laws and physic, in the characters of *Dr. Pangloss* and *Ollapod*, which she played with much eclat to KNIGHT's *Zekiel Homespun* and *Stephen Harrowby*. BARNARD, from Drury Lane, is here.

Friday, Sept. 12.—KNIGHT took his benefit, on which occasion, Mr. WEBB tendered his services, and Mrs. KNIGHT and Mr. H. KNIGHT made their first appearances here. The night's performances were "*The Rivals*" and "*Love Laughs at Locksmiths*," KNIGHT played *Acres*, and kept

the audience all alive by his humour; WEBB, as *Sir Lucius*, was very clever, and Mrs. KNIGHT's *Julia* very prettily played. The attraction of the evening was the introduction of H. KNIGHT (son of the above gentleman) in the part of *David*; he is a very young man, and "his father's own son to a hair;" he got through the part of *David* with great eclat. It was pleasant to behold father and son on the stage at the same time both receiving well-merited applause: his style is an improved edition of his father's, and bids fair to rise high in time. In size, shape, voice, and figure, he approaches the father as much as possible; I think I may safely say, when time has matured his talents, he will be the top of the country boys. *Sir Anthony* by Mr. WALTON, and *Lydia Languish* by Mrs. FAUCITT SAVILL, very respectably played. WEBB's "*Hero of Ballinocrasy*," and "*Katty O'Lynch*," were well received. KNIGHT's "*Kitty Clover*," and "*Richard and Betty*," as excellent as ever; and "*My father's old shoes*," a comic song by H. KNIGHT, received a well-merited encore. In the farce, KNIGHT's *Risk*, and H. KNIGHT's *Solomon Lob*, kept the house in a roar, and we all left the theatre well pleased with the KNIGHTS' performances.

Sept. 23.—"*Macbeth*" was cut up to show off a Mr. BARTON, from the Calais, Bologne, and Paris Theatres, as the Scottish king, suffice it to say, he played, or rather played with it. I have a notion that BARNARD, who was placed in the bleeding captain, would have made a much better *Macduff* than FAUCITT SAVILL; it could not be played worse by any one. Mrs. SAVILL's *Lady Macbeth* was worse than her husband's *Macduff*, the others, "*bad, bad, bad*."

26.—For the benefit of the Philanthropic Institution, "*Wild Oats*," with the "*Lady and the Devil*," on which occasion, Mr. KNIGHT volunteered his services to play *Sim*, and who kindly stayed in Margate till the above benefit, for the purpose of fulfilling his promise. The comedy was played in an unusually good manner for the Margate company, and I was glad to see the cause of charity so well supported. CLIFTON's *Rover* was respectable; but, for this gentleman's voice, I would call him a promising actor. BARNARD was *Harry*. WYATT's *Ephraim*

Smooth cleverly sustained, WALTON's *Sir George Thunder* good, and KNIGHT's *Sim* all that could be wished for. A castnet dance by Mons. ST. ALBIN, a comic song by KNIGHT, sung in "*Wild Oats*," the song of "*Chit Chat*," by WYATT, and a naval hornpipe, in character, by Miss JONES, well received. In the "*Lady and the Devil*," CLIFTON's *Claudian*, and WALTON's *Signor Rafael*, are all that are worth noticing.

Oct. 3, 1823.

PETER TOMKINS.

SOUTHAMPTON.—On Wednesday, Sept. 24, that enchanting songstress, Miss M. TREE, commenced her transient engagement here as *Viola* in SHAKSPEARE's "*Twelfth Night*," in which character she warbled, with all her wonted ability, the songs of "*Rest, warrior, rest*," "*Bid me discourse*," "*O, say not woman's love is bought*," and "*Young Love*."—On Thursday, "*Guy Mannering*" and the "*Rendezvous*," *Lucy Bertram* and the lively *Sophia* by Miss M. TREE, both highly-finished performances. Mrs. DAVIES' personation of *Meg Merrilies* and *Rose* on this evening deserves the warmest encomiums; to delineate two characters so directly opposite with truth and judgment is no ordinary task, and it is but justice to this lady to say she accomplished it in the most effective manner. SHALDERS' *Dirk Hatteraick* was a respectable performance. FLOYER, as the *Dominie*, was "*prodigious*!" Of the other characters I can say nothing. On Friday, "*The Law of Java*," and "*No Song no Supper*," *Zaide* and *Margaretta*, of course, by Miss TREE. The bravura of "*Tyrant, I will come*," will ever live in the memory of those who heard it. MATTHEWS, as *Parbaya*, displayed considerable ability. If this gentleman would divest himself of his monotonous manner of declamation, it would considerably add to his powers as an actor; he has capabilities, if put to their proper use, which will most undoubtedly place him far above mediocrity in his profession. On Monday was produced, for the first time in our theatre, the opera of "*Clari*." For the merits of this piece, and of Miss TREE's personation of the heart-broken maiden, your very just remarks, in No. 29 of the Drama, renders any encomiums from me quite unnecessary, save that the character was here sustained in her best style. MAXFIELD'S

Rolamo was very good; FLOYER, as *Geronio*, mellow; DONALDSON, as *Jocoso*, dry. Mrs. SHALDERS' song, as *Leoda* in the episode, caused us to sigh for our "sweet homes," and comfortable nightcaps, not that we could have slept within hearing of such sounds, they were more like the tones of a carpenter's saw, while undergoing the operation of filing, than the sweet strains of BISHOP. The *Vespina* of Mrs. DAVIES was excellent. In the pantomime of "*Obi*," a very serious accident happened to our favourite actor, COOKE, who played *Capt. Orford*; while escaping with *Rosa* from the cave of *Three-finger'd Jack*, SHALDERS, as the latter personage, in the heat of acting, and not using the necessary precaution, fired a pistol full in his face, and we are sorry to say, it is a matter of doubt whether he will lose his sight; at all events, I am informed, his face will be disfigured for ever.

Southampton, A SOUTHAMPTON OBSERVER.
October. 9, 1823.

BATH.—This establishment opens upon the 2d of November. The principal object of agitation among our quidnuncs is the engagement of CATALANI, and her performance in Italian operas before Christmas: this has been asserted, contradicted, re-asserted, and again denied, till all the tea-tables are flung into an uproar between the *pro's* and *con's*. The truth, however, I believe, is plainly this:—Early in the summer one of the musicians belonging to our orchestra was commissioned by the proprietors to engage four or five of the Opera singers (not the great guns), to give half a dozen performances in Bath, between the acts, and in lieu of farces, previous to the next opening of the King's Theatre. Since that period, however, the CATALANI arrived in England, and our manager (the veteran CHARLTON), immediately offered her a *carte blanche* of terms—this the lady accepted, and her unrivalled talents would doubtless have made this Opera project a most fashionable and attractive affair. Unluckily, however, it was afterwards discovered, that the Signors and Signoras already engaged, having secured their terms, were by no means gratified by this new arrangement; and having also stipulated, in writing, the express operas in which they were to perform, viz. "*Il Turco in Italia*," and "*Il Bar-*

biere di Seviglia," each three times, they flatly refused to perform in any others which CATALANI might propose. This objection, of course, was fatal to the plan. All Bath for awhile was in despair at the disappointment; a kind little bird, however, has chirped consolation in our ears; and, as a profound secret, *pro bono publico*, it is now whispered that a compromise has since been contrived, by virtue of which, the Signors and Signoras, aforesaid, will have their six nights to themselves, as originally stipulated, and afterwards the *Prima Donna* will join them, and give three additional performances of her own selection. As the prices are not to be raised, it is most probable such a speculation will be very popular. I shall be happy hereafter to report progress, and am your's, &c. T.Q.

TOWN TALK, No. XII.

The State of Music in Calcutta.—There is only one theatre in Calcutta, which belongs to the town, and is of considerable dimensions; it is, at present, leased to Colonel YOUNG and Dr. WILSON. A performance is given every Friday evening, from seven to twelve, which, however, is not, properly speaking, an opera, but rather a kind of connected concert, which consists of a selection of English, Irish, and Scotch melodies. During the acts, symphonies, concertos, &c. are performed by the orchestra. Regular concerts are not given in this theatre, and, therefore, when an artist wishes to have one, it can only take place in the Town-hall, which is also appropriated to the public balls.

The theatre has only one row of boxes, uninclosed; this part is very brilliantly lighted.

The orchestra consists, besides the violins, of a double bass, two violencellos, two bassoons, two flutes, two clarionets, two horns, two trumpets, and kettle-drums, and is under the direction of Mr. DELMAR, who is first violin player, and who frequently performs solos between the acts of the opera. Mr. SCHEITELBERGER, a violin player, has lately arrived in Calcutta from Madras.

The most distinguished among the singers are Doctor

WILSON (one of the lessees of the theatre), Mr. BIANCHI-LACY, Mesdames BIANCHI-LACY, COOKE, KELLY, and Miss WILLIAMS.

There is but one music-shop in Calcutta, that of Mr. GREENWALLERS; but the natives also import music, and retail it out as an article of commerce. The piano-fortes which are found here are almost all of the manufacture of either Messrs. BROADWOOD, or CLEMENTI and Co.

Many quartettos are performed, and the compositions of HAYDN are the greatest favourites. There is no cathedral music in this city: the psalm tunes are accompanied by the organ. Concerts are frequently given, sometimes by foreign artists, but chiefly by Englishmen. Tickets of admission are sixteen rupees.⁽¹⁾ A person who comes well recommended, and is liked, may easily obtain subscribers for five or six concerts. At that given by the music-director, Mr. KUHLAN, before his departure for Europe, he cleared 4500 rupees.

The *Calcutta Gazette* makes the following mention of this performance:—

“Mr. KUHLAN’s concerto upon the basset-horn was full of power and execution, and was composed by himself for this instrument, which has but lately been introduced, and combines the higher and more tender tones of the clarionet, with the deeper sounds of the horn. The execution of the concerto upon this difficult instrument was so perfect, that it would have gained the applause of the fullest and most critical audience in Europe. The performance of Mr. KUHLAN’s son, only nine years of age, upon three different instruments in succession, viz. the violin, the flute, and the piano, was admirable.”

The better sort of professors of music receive from eight to sixteen rupees for each lesson.—*Harmonicon*.

Mr. KEAN.—When KEAN was at Portsmouth two or three years ago, he was requested by the manager and two or three more, after one morning’s rehearsal, to accompany them to take a bottle of Madeira and a biscuit. KEAN objected at first, but at length consented, and away they went to one of the first-rate inns in Portsmouth. The

(1) A rupee is equal to about half-a-crown.

landlord, when apprised that Mr. KEAN was of the party, ushered them into an elegant room, thanked the actor for the honour that he did him, and for ten minutes overwhelmed him with obsequious civilities. KEAN bore it well for some time ; but at length knitting his brow, and fixing his eye upon the landlord with that tremendous expression which we have all witnessed, said, " Mr. H——. I came into your house, at the request of these gentlemen, to partake of some refreshment, and not to be pestered with your civilities, which to me are so many insults, Look at me, Sir, well ; you do not recollect me, I see ; but you know that I am Mr. KEAN, EDMUND KEAN, Sir ; the said EDMUND KEAN that I was fifteen years ago, when you kept a very small inn in Portsmouth. At that time, Sir, I was a member of a strolling company of players, and came with the troop to your fair, where I acted. I remember well that I went one day into the bar of your house, and called for half a pint of porter, which, after I had waited your pleasure patiently, was given to me by you with one hand, as the other was extended to receive the money ; never, Sir, shall I forget your insolent demeanour and the acuteness of my feelings. Now, Mr. H——, things are altered : you are in a fine hotel, and I am—but never mind ; you are still plain H——, and I am EDMUND KEAN, the same EDMUND KEAN that I was fifteen years ago, when you insulted me. Look at me again, Sir. What alteration beyond that of dress do you discover in me ? Am I a better man than I was then ? What is there in me now, that you should overwhelm me with your compliments ? Go to, Mr. H——, I am ashamed of you ; keep your wine in your cellar, I will have none of it ! " Having said this, the indignant actor turned his back upon the mortified landlord, and left the house with his companions.

If French manners are to be new-modelled as rapidly as their dramas, we shall see a complete revolution in a few years. The austere rules of the classic school begin to be despised ; LA HARPE and VOLTAIRE are no longer the infallible dictators of public taste ; the mysticism and lawless progeny of German philosophy are finding favour ; and the Theatre Francais alone stands intrepidly against her oppo-

nents, and refuses all terms of accommodation with the enemies of VOLTAIRE, CORNEILLE, and RACINE. In the other theatres, however, pieces that greatly resemble (*horresco referens!*) the "*Beggar's Opera*," find favour in the eyes of many; the barbarous melo-dramas of the Porte St. Martin are crowded to excess, and every new piece presents more bloody scenes, and a more horrid *denouement*. Females of high rank set the example of apostacy; they have the merit (if there be any in caricaturing real life) of performing on their pianos, romances composed in the style of VADE, that is, in the most barbarous jargon, the vilest Patois that Brittany, the Parisian Faubourgs, or even Languedoc itself, can afford. This, however, is but an excess of that laudable enterprise for innovation that is changing the servile but brilliant aspect of French society: that is, turning *persiflage* into reasoning, indifference into sensibility, and cold constraint into uncompromising openness.

A few weeks since a young *litterateur*, named PICHARD, offered two tragedies to the critical committee of the Theatre Francais. One of these tragedies, entitled "*Leonidas*," was very fine, but rather too full of patriotic or liberal sentiments; "*Turnus*," the name of the other tragedy, was remarkable neither for dramatic beauty nor political allusions: both were condemned as unfit for the ears of his Most Christian Majesty's subjects. One of the lines was particularly obnoxious, as being too flagrantly a reminiscence of the Emperor NAPOLEON.

" Et j'ai jetté des Rois sur les trones du monde."

Ben Jonson, the Poet.—As the workmen were last month excavating a vault, to receive the remains of the lady of Sir ROBERT WILSON, in the north aisle of Westminster Abbey, they discovered at the head of it a leaden coffin, placed in the ground perpendicularly, with the head downwards, in a hole about two feet square. At the top of the hole was a square stone, about eighteen inches wide, on which were the initials "B. J." cut in characters rather illegible. On enquiry amongst the old men of the Abbey, they state, that when BEN JONSON was seriously ill, he was asked where he would be buried? He said, "If I can get foot ground

in Westminster Abbey, I will be interred there :” and the Dean of Westminster being applied to, he gave sufficient ground to admit the corpse in a perpendicular position, as it was found. The skeleton of the deceased poet, upon inspection was entire, and in a singular state of preservation.

Master of the Pegs.—This new office has been lately created in Covent-garden Theatre. The gentleman is the proprietor, or rather the annual renter, of all the hat and coat pegs and umbrella stands belonging to the establishment; and in future no person, except him or his deputies and assistants, will be at liberty to receive or take care of any coat, cloak, benjamin, pelisse, hat, wig, bonnet, umbrella, cane, stick, whip, &c. of which the company attending the theatre may wish to be disencumbered during the performance. The present holder of the appointment has agreed to pay 60*l.* per annum for it to the management, and has entered into proper securities for the due fulfilment of the contract.

Romeo Coates.—Yesterday morning a vast assemblage of persons collected round the church of Saint George, Hanover-square, in consequence of the above once-celebrated gentleman leading to the hymeneal altar a lady of considerable beauty and accomplishments, and, what is more, possessed of a handsome fortune. The lady’s name is said to be ROBERTSON. The bride and bridegroom left the residence of the latter, No. 23, Dover-street, Piccadilly, in a travelling carriage and four; the postillions were attired in white satin jackets and caps. Mr. COATES wore his inestimable court dress, with his valuable sword hanging by his side. The lady was also very elegantly dressed. On arriving at the church they were met by a party of friends, in six carriages and four, the postillions wearing the same costume as those of the bride and bridegroom. After the ceremony the happy pair set off for Portsmouth, where they will spend the honeymoon. *Thursday, Sept. 11.*

JOHNSTONE has, we understand, become in part reconciled to the marriage of his daughter, whose husband during the last two or three years has been exercising his talents for the amusement of our *Trans-Atlantic* countrymen.

TALMA, the first tragic, and DAMAS, the first comic actor, at the Theatre Français, have expressed their desire of be-

coming subscribers to the monument of our modern Roscius, JOHN KEMBLE, from a liberal feeling that talent and genius are of no country.

During the period of GARRICK's reign, which we call the golden age of the drama, and for some years afterwards, Hampton, and the neighbourhood, was the resort, and rural residence of the poets and great actors of the day. POPE and Mrs. CLIVE resided at Twickenham; THOMSON at Richmond; TOM KING, BEARD, and GARRICK, at Hampton; and Mrs. BADDELEY lived and died at Moulsey.

The theatre in George-street, Limerick, was on Sunday, August 17, consecrated as a chapel, by Dr. TUCHY, Roman Catholic Bishop of the diocese.

We rejoice to hear that Sir TIMOTHY SHELLY has taken under his protection the widow and child of his son, the deceased poet.—*Morning Paper*.

We have been shown an Ayr play bill 1806, in which the now celebrated Mr. KEAN is set down to enact the character of the *Blind Man in Pizarro*, and, for the further entertainment of the audience, to sing the comic song of *Four-and-twenty Coblers all in a row*.—*Ayr Courier*.

The only son of MATHEWS, the comedian, is, we understand, a young man of the most prominent talents in architecture, which he has been studying for some years with Mr. PUGIN. The young artist is going to take his departure for Italy under the auspices of a nobleman of very high rank.

It seems to be decided that M. DE JOUY shall no longer delight the public by his dramatic productions. His tragedy of *Julian*, and his comedy of *Les Mœurs du Tour*, have been rejected by the government paid censors of the theatre.

Theatricals Extraordinary.—Mr. GARNER, the librarian of Margate, performed the part of *Shylock* at that theatre, on Saturday, Aug. 16, for the benefit of Mr. W. REED. Mr. GARNER is 76 years of age; yet he gave an excellent portraiture of the sordid Jew. Mr. W. REED played *Gratiano*, and *Megrim* in the farce, with three parts in a new interlude: this gentleman is shortly to try his talents on a metropolitan stage. Mr. GARNER is certainly the oldest *Shylock* since MACKLIN's time. People came from Dover and

Canterbury to see his performance, and the theatre was crowded in every part.

Mr. BETTY, the *Boy Roscius* of former days, has been during the last month, performing at Worcester.

Theatricals.—An English company of performers have been playing with very great success at Boulogne and Calais, the last eleven weeks. The season closed on Friday, for the benefit of Miss SMITHSON, of Drury-lane Theatre, and was most numerous attended. The benefit of this gifted young lady was patronized by the English Consul. The young Prince of Brunswick was at Boulogne, and was most regular in his attendance at the theatre. We are glad to find the taste for the English drama improving on the Continent, and are gratified at the different reception of performers at Boulogne from that which we with pain recorded some time ago of the reception of an English company at Paris.

August 16th:

TALMA is at Brussels, where his acting in the part of the French version of the *Stranger* (*Misanthropie et Repentir*) is said, by the papers, to have produced a great sensation. The King, Queen, and all the Royal Family of the Netherlands were present, and took great interest in the performance. After the representation, TALMA was called for, and obliged to re-appear on the stage, and receive the congratulations of the audience. A Madame RIQUIER was the *Mrs. Haller*, and she shared in the applause bestowed on TALMA.

Among the visitors to view Covent-garden Theatre on Friday night, were two nephews of General QUIROGA.

Portsmouth.—On Thursday, as Mr. HAMBLIN (who performed *Octavian*, in the *Mountaineers*, for the benefit of his wife, on Monday evening) was walking up High-street, he was suddenly seized with an apoplectic fit, and fell into a gentleman's arms. He was immediately conveyed home, where he now lies in a very precarious state.

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